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ABSTRACT

These instructional objectives have been selected from materials submitted to the Curriculum Laboratory of the Graduate School of Education at UCLA by Ruth Greening. Arranged by major course goals, these objectives are offered simply as samples that may be used where they correspond to the skills, abilities, and attitudes instructors want their students to acquire. These objectives may also serve as models for assisting instructors to translate other instructional units into specific measurable terms. For other objectives in a related course see: ED 033 682 (Beginning Acting). (MB)

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Instructional Objectives for a Junior College Course in Acting Fundamentals

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ERIC Clearinghouse for Junior Colleges
University of California
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INFORMATION

UNIT I

STAGE MECHANICS

Statement of Major Concept:

The purpose of this unit is to introduce the student to stage terminology, traffic laws, and behavioral conventions in order to facilitate communication with other actors and potential directors. As an end in itself, the student will learn the language and geography, laws and customs of the work area. He will be able to respond to commonplace stage directions and follow conventional procedures with assurance and poise.

More importantly, information gained in Unit 1 is requisite to efficient and expeditious planning and presentation of a scene in collaboration with a partner in Unit II.

Goal I: The student will know and relate to the stage

Objective I: In class in a one minute exercise, the student will demonstrate his ability to identify and locate parts of the physical stage by pointing out the following, as requested by the instructor:

A. Flies

B. Grid

C. Wings

D. Legs

E. Traveler

F. Tormentor

G. Masking

H. At curtain

I. Curtain line

J. Center line

K. Proscenium opening

L. Proscenium

Criteria: 80% accuracy 100

Objective II: In class, the student will demonstrate knowledge of the areas of the stage by identifying the fifteen areas in writing on a "ground plan" with one hundred percent accuracy under usual test conditions. (See test sample.) 100

Objective III: In class, in a five minute exercise, the student will demonstrate his knowledge of the eight body positions of the actor in relation to the stage by acting them out with one hundred percent accuracy.

A. Full front

B. One quarter right

C. Profile right

D. Three quarters left

E. Full back

F. Three quarters left

G. Profile left

H. One quarter left 100

Objective IV: Under usual test conditions, the student will identify the stage positions represented in the drawings (see test sample). 100

Objective V: In class, in a five minute exercise, the student will demonstrate his ability to follow simple stage directions by executing the appropriate action in response to simple written instructions with one hundred percent accuracy. 80

Examples:

Enter stage left, cross to down center below table. Start to make speech. Change mind and exit up right.

You are exhausted. Enter DL, cross to UR, see something terrible, run away.

Enter UL, crawl to DC, raise your arms to heaven, collapse DC.

Saunter casually to DRC, pretend to peel a banana, eat it, cross up to L, throw away the peel, exit L.

Enter UR, limp to DLC, sit down full front and take off your shoe, remove a pebble, put your shoe back on and exit DR feeling relieved.

Enter UC, see a diamond shining DLC, run and get it before someone else sees it, exit R, checking to see that no one has seen you.

Enter UL hesitantly, brace yourself, walk to DC and

start to address the audience, change your mind and exit DL.

Goal II: The student will relate to the stage and to the other actor

Objective I: In class, in a two minute exercise, the student will demonstrate his knowledge of six shared positions and three give and take positions by performing them with a partner, with one hundred percent accuracy. 100

Objective II: In class, the student and his partner will demonstrate a knowledge of basic stage direction by performing the correct action in response to directions spoken by the instructor, with one hundred percent accuracy.

Cues:

A. Open up

B. Close in

C. Turn out

D. Blend

E. Cross DR

F. Counter cross

G. Down three

H. Up four

I. Curve cross

J. Dress stage

100

Objective III: In a five minute exercise, the student will demonstrate his ability to follow stage directions by correct verbal response to the following directorial requests:

A. Normal speaking

B. Pick up cues

C. Topping

D. Telescope

E. Point

F. Build

The exercises should be done using either the alphabet or a simple phrase. Criteria: 50% accuracy 50

Objective IV: In a five minute exercise in class, the student will demonstrate the ability to follow complicated stage directions with a partner, covering and faking if appropriate. Sequence to be prepared outside of class.

Sample exercise - written instructions:

Cast: A & B

Set: Double Door UC, Table RC, Chair LC, Lamp on Table, Light Switch to Left of Center Door.

At start, A is DR, B is L; A talks to B, A crosses to C, share scene; B gives scene to A, A crosses to below table, A turns 1/2 to R, B shares scene with A; both facing 1/4 R,

A crosses to LC, B dresses stage, B crosses to R, A and B focus on center door; A crosses DC, B crosses DC, A and B share a scene; A and B in profile scene: A speaks of life ambition, B turns off light switch L of door C, A crosses to center of table LC and turns off lamp, B crosses DL, A and B have a scene; A crosses below chair LC, B draws dagger and stabs himself.

Criteria: 80% accuracy 100

Goal III: The student will be able to relate simultaneously to the stage and partner, stage properties and the audience

Objective I: In class, in a five minute exercise, the student will demonstrate his knowledge of conventional stage procedure by performing with a partner the following:

A. Rehearsal entrance and exit

B. Performance entrance and exit

C. Two stage embraces

Criteria: 80% accuracy 70

Objective II: The student will demonstrate his ability to include the audience in the action while relating to objects and set.

Model exercises:

1. Enter a strange room; react to the room; sit down. The phone starts ringing; answer it. Pretend to be the person called; converse briefly; hang up. Deliver

an aside to the audience: "I wonder who that was?"

2. Enter through curtain DC (correctly); welcome the audience to the "show"; produce an object from behind your back and do a commercial on it, relating to object and audience simultaneously. Exit through curtain, using correct procedure.

Criteria: 90% accuracy 100

Objective III: The student and his partner will demonstrate the ability to synchronize information and procedures by preparing an original improvisation incorporating the correct execution of the following actions:

A. Entrance

B. Exit

C. Turn

D. Passing an object

E. Sitting in a chair

F. Rising from a chair

G. Cross and counter cross

H. Stage embrace

Criteria: 50% accuracy 60

Goal IV: The student will understand terminology and different forms of theatre

Objective I: In class, the student will supply the correct definition

for 13 out of 15 basic stage terms. (See test sample.) 100

Objective II: Outside of class, the student will write an essay of 500 words in which he compares the Thrust Stage, Proscenium Stage, and Theatre in the Round. Essay to include physical characteristics, advantages, disadvantages, and unique problems of the actor, if appropriate. 100

Planned Activities:

The unit is designed to afford the student a maximum degree of active experience with the stage environment, as well as the traditional passive activities of reading, demonstration observation, and lecture.

Materials of Instruction:

In addition to the specific activities outlined with each objective above, the following instructional media will be used.

1. Illustrated linear program in 5" x 7" booklet teaching the concept of "stage position in relation to the stage." (Suggested use: In conjunction with Goal I, Objective III.)
2. A cut-out visual program on tracing paper (five drawings, one on top of the other) demonstrating divisions of the stage from largest to smallest. Approximate size: 5" x 7". (Suggested use: In conjunction with Goal I, Objective II.)
3. Tape recording demonstrating the following oral techniques:
   A. Normal speaking
   B. Pick up cues

UNIT II

CREATING THE SCENE

Statement of Major Concept:

Acting is an intellectual process as well as an emotional, sensual and physical process. Therefore, an actor will profit from an understanding of dramatic form and accepted methods of role and play analysis. It is a "starting point." The authority in this case is Charles McGraw's Acting is Believing, which is the required text. According to the foreword written by Alan Schneider, the text "combines a down to earth approach to the subtleties of the Stanislavski 'system' - without ever getting bogged down in the midst of its psychological complexities or esoteric terminology."

During the course, the student will be required to read eight assigned plays. Of these, six are full length plays which he will analyze in essay form.

In addition, the student will perform six scenes in class, which he may choose from the required plays or any other play which he analyzes in writing.

The purpose of this unit is to show him how to analyze a play and a role, how to create a character, how to approach and prepare and rehearse a scene in the most practical and systematic manner. At the same time, the student should acquire a theatrical vocabulary and an

acquaintance with several famous plays in a variety of styles and genres. At the conclusion of this unit, the student should understand and be able to solve the time-space problems of presenting a scene. He should be able to plan, rehearse and perform a scene with reasonable poise and assurance. He should possess a "working vocabulary" and a knowledge of common criteria of dramatic criticism which he can employ as guides to increased acting skill. He will be encouraged to question himself as a means of skill-building.

Goal I: The student will understand principles of dramatic form

Objective I: The student will demonstrate his knowledge of basic principles of play and role analysis. In class, he will discuss the analysis of "The Proposal" as expounded in the text. In class discussion, he will apply this example to an analysis of "The Typists," using the following concepts:

A. Theme

B. Conflict

C. Motivating Desires

D. Beats

E. Intentions

F. Externals

Criteria: 75% accuracy 70

Objective II: In class, under usual test conditions, the student will correctly match 10 role analysis terms with definitions or synonyms as expounded in Chapters 7, 8, 9 of text. 80

Objective III: In class, the student will respond correctly to 10 out of 12 true-false items dealing with principles of acting as expressed in Chapters 1, 2, 7, 8, 9 of text. 80

Objective IV: The student will demonstrate a working knowledge of basic principles of play and role analysis. In class discussion, he will answer any question (based on these concepts) about any scene in which he performs.

Criteria: 100% accuracy 80

Sample question: In this scene, what is your first beat?

Objective V: Outside of class, the student will write an essay of 200 to 300 words for each of the required plays and for each play from which he performs a scene. The essay will analyze the play from the point of view of the actor. It will state the student's determination of the following:

A. The super-objective of the play

B. The motivating desire of each of three main characters

Criteria: Appropriate justification of opinions by direct quotations from dialogue 90

Goal II: The student will transform the written word into a physical form

Objective I: Outside of class, the student will demonstrate an ability to solve the spacial problems of a scene by drawing up a rough "ground plan" and preliminary "blocking plan" in collaboration with his partner.

Criteria: Feasibility and appropriateness and congruity of both plans, accuracy 75% 75

Objective II: In a fifteen minute in-class rehearsal, the student will demonstrate the "workability" of his plans in relation to the action, by walking through his scene.

Criteria: Performance 100

Objective III: Outside of class, the student will demonstrate his ability to unify the divergent and competing elements of the scene by making appropriate adjustments in the ground and blocking plans in accordance with the action and super-objective of the scene. Criteria: Performance 100

Goal III: The student will externalize character

Objective I: In class, the student will write an essay of 100 to 200 words in which he:

A. Invents an imaginary background for his character;

B. Elaborates fancifully on the past relationships of the characters in the scene;

C. Suggests possible externals and small bits of business.

100

Objective II: Outside of class, the student will write a preliminary score of all his actions in the scene. In class he will demonstrate the congruity of action with intention by walking through the actions describing his intentions as he does so. Score to include:

A. Moves

B. Beats

C. Under-meanings 100

Objective III: The student will demonstrate his ability to mark a script correctly by submitting a Xeroxed copy notated with 80% accuracy. 70

Goal IV: The student will set his own goals of artistry and criteria for criticism

Objective I: The student will demonstrate the clarity and specificity of his vision by writing an essay of 200 words in which he sets self-imposed objectives of performance in terms of projections and self-imposed criteria of performance evaluation.

A. Projected Image of character

B. Projected mood, quality, tempo and style of scene

C. Projected emotional effect on audience

D. Projected relationship of characters

E. Projected degree of accuracy in performance skills

100

Objective II: In class, in a 10 minute performance, the student

will demonstrate his ability to achieve his self-imposed objectives with 70% accuracy. 90

Objective III: The student will exercise his critical judgment by participating in scene evaluation discussions. Criteria of evaluation are those set by students whose performances are being criticized in the light of their self-imposed objectives. 100

UNIT III

BODY MOVEMENT

Statement of Major Concept:

The actor must develop a flexible body which is reponsive to his mental and emotional states. He must try to eliminate physical resistance and free himself for more total expressiveness.

Although it is difficult to measure the effect of these exercises on a short-term basis, their worth has been attested to by various experts. Regular practice should lead to greater integration of the physical, mental and emotional self and increased expressiveness and physical versatility. A hidden, long-range objective is that the student will voluntarily adopt the regular practice of all or some of these exercises and benefit (however subtlely) thereby.

Goal I: Poise and Physical Equilibrium

The student will develop poise and physical equilibrium as a result of increased physical control, flexibility and muscle tone. He will understand the purpose of each exercise and its practical application to a variety of problems.

Objective I: In class, the student will demonstrate physical flexibility by performing tension-relaxation, awareness and stretching exercises in concert with the instructor and the other students.

Criteria: Performance 100

Sample Exercises:

Expansion and Contraction: Imagine that you are committing hari-kari on your knees. On "knife impact," contract every muscle in your body from the solar plexis. Then withdraw the knife, expanding and lifting as you do so.

Stretching: Imagine you are in a diaphragm-like egg which is as large as you can reach in all directions. Touch and explore every part of that egg.

Objective II: Outside of class, the student will prepare a "dramatic interpretation" in which he justifies tension-relaxation and stretching movements in an imaginary situation.

Criteria: Performance 100

Example: A cat awakening, seeing a snake, fighting it, winning or being defeated.

Objective III: In a 3-minute exercise, the student will walk around the stage, consciously shifting his energy centers to ascertain which affords him the greatest sense of equilibrium. 100

Example: Imagine you are floating about the stage suspended on a silver thread which plumbs your body from the top and center of your head to your groin.

Objective IV: Outside of class, the student will prepare 5 walks in which he concentrates on five different areas of the body. He will then assume a character which compliments the concentration.

Criteria: Performance 100

Example: Concentrate on the breastbone being pulled forward. Close the fists and swing the arms. Stiffen the legs and stride like an aggressive person.

Objective V: In class, the student will answer correctly 10 out of 12 multiple choice questions dealing with the application of these exercises to solve theatrical problems. 100

Goal II: The student will become more aware of himself and his physical body

Objective I: In class, the student will react physically to a series of suggestions of visual, emotional and auditory cues suggested by the instructor.

Criteria: Merely reacting 100

Example: Oppose one side of the body with the other. The right side is graceful, deft, beautiful, with movements that are attractive and harmonious. The left side jealously watches the right side, expressing in its movements the feelings of resentment and hate. It attacks the right side in order to avenge its inferiority and tries to degrade and destroy it. The left side wins, and yet at the same time it is bound to lose, for without the right side it cannot survive.

Objective II: In class, students will assist each other in pairs in a

series of exercises to test and develop physical thrust.

Criteria: Performance and

degree of passivity and non-resistance 100

Example: A lies on floor. B takes A's head in his hands. A lets the entire weight of his head rest in B's hands. B slowly raises A's head as far as it will go, then slowly lowers it. B slowly raises it halfway and turns the head slowly to left, back to center, then to right. Repeat three minutes, then change places and repeat.

Objective III: In class, the student will write 250 words describing his reactions to these exercises, whether positive, negative or neutral, and give an example of a possible theatrical situation in which three of the exercises might be of use. 100

Goal III: Control

The student will understand the principles and methods of common stage stunts such as falling, fighting, lifting. He will be able to execute these without mishap or clumsiness.

Objective I: In class, the student will enact seven different falls without mishap and with 100% accuracy:

A. A fainting fall

B. A turning fall as if just shot

C. A fall from a height

D. A trip or stumble with little momentum

E. A fall from a violent push

F. A fast-running fall

G. A rigid fall 80

Objective II: Outside of class, the student with a partner will prepare a 1 to 3 minute "stage fight" which he will execute with 100% accuracy and no injuries to either party. 80

Objective III: In class, the student will perform two lifts with 100% accuracy and no mishaps:

A. Lift an injured but conscious person

B. Lift an unconscious body 80

Goal IV: The neutral mask

The student will understand the use of the neutral mask and develop the ability to perform expressively without the aid of facial expression.

Objective I: The student will do, after preparation outside of class, an interpretation of one of the following, in mask:

Fire

Water

Air

Earth

Criteria: Use of the whole body; expressiveness 70

Objective II: Outside of class, the student will prepare an interpretation, to be performed in class, using "dramatic form" on a sub-

ject assigned by the instructor. Interpretation will contain:

Introduction

Inciting Incident

Body

Climax

Conclusion

Criteria: 80% accuracy 85

Objective III: In class, in a 1 to 2 minute exercise, the student will demonstrate his ability to use his entire body as an expressive instrument by interpreting a "haiku" in mask.

Criteria: Clarity of communication and dramatic effectiveness 50

Objective IV: To synthesize his knowledge of mask and dramatic form, outside of class the student will create an original interpretation, in dramatic form, on a subject of his own choosing to be performed in class in mask, with 75% accuracy.

Criteria: Dramatic form and total body expression 100

Objective V: The student will demonstrate mastery of the medium by performing the dumb-show from Hamlet, in mask, with 75% accuracy. 100

UNIT IV

VOICE PRODUCTION

Statement of Major Concept

The importance of voice control will be stressed throughout the course. In order to function effectively on stage, the actor must develop a responsive vocal mechanism. The student will be introduced to a series of vocal exercises which are designed to improve control, flexibility, respiration, articulation and expressiveness. The long-range goal is that the student, outside of class, will voluntarily undertake a program of daily vocal exercises.

Goal I: The student will know the anatomy and function of all parts of the body which are employed in the production of speech.

Objective I: On a diagram of the torso and head of a man, the student will locate and name the organs used in the production of speech and describe in 25 words or less the function of each, with 75% accuracy. (In class; usual test conditions.) 50

Goal II: The student will understand the principles of diaphragmatic breathing and be able to apply them in practice.

Objective I: In class, the student will demonstrate his ability to apply the principles of diaphragmatic breathing by participating in group exercises as directed by the instructor:

A. Prone

B. Standing

C. In motion

Criteria: Physical relaxation

Improved Vocal Quality

Increased resonance

50

Objective II: In class, the student will demonstrate his ability to apply principles of articulation by participating in individual and group exercises as directed by the instructor. 50

Objective III: The student will demonstrate sustaining control by reciting, in class, from 1 to 20 in one breath.

Criteria: Performance 100

Objective IV: The student will demonstrate his ability to produce a stage laugh starting with the staccato exercise on "ah" and ending in a laugh. 100% accuracy. 80

Objective V: In a 2-minute exercise in class, reading a newspaper, the student will demonstrate his ability to breathe through the mouth rather than the nose. 80% accuracy. 100

Goal III: The student will understand the principles of projection and apply them.

Objective I: In class, in a one-minute exercise, the student will demonstrate his ability by projecting his voice optimally to three objects at increasing distances from the student with 80% accuracy.

Criteria: Optimal Projection 70

Objective II: In class, in a 2-minute exercise, the student will demonstrate a stage whisper by reciting a prayer as though afraid someone will hear him.

Criteria: Clarity of Enunciation 90

Objective III: In class, in a 2-minute exercise, the student will demonstrate his ability to cover his voice while apparently shouting, with 85% accuracy. 80

Goal IV: The student will know how to change his voice quality and pitch.

Objective I: The student will demonstrate the following voice qualities while reading aloud;

A. Nasal

B. Oral

C. Gutteral

D. Oratund

E. Aspirate

Criteria: 50% accuracy 50

Objective II: The student will demonstrate his ability to alter his pitch by reading one paragraph of the newspaper in his low register and another paragraph in his high register with 100% accuracy.

100

Goal V: The student will be able to apply the information and practice

for a dramatic effect.

Objective I: The student will deliver a dramatic soliloquy with almost no physical movement, creating the dramatic effect with the voice. Accuracy, 50%. 50

Objective II: The student will demonstrate his ability to create a character solely with his voice by delivering a speech from any play, in character. Accuracy, 50%. 50

UNIT V

SENSE MEMORY AND PANTOMIME

Statement of Major Concept:

The student studies pantomime for the purpose of increasing his sensual sensitivity and physical expressiveness. Pantomimic exercises develop his capacity to visualize images and to project those images physically. Pantomime demands acute observation of the physical environment and one's reactions to that environment. Furthermore, the actor is often obliged to relate to objects and project his attitudes toward them. Pantomime trains him in this technique.

In creating an original pantomime, the actor functions in a triple role: he collects and selects the material; he creates the story; he presents the finished product on stage. This activity trains his imagination and makes him aware of dramatic form, the relationship of content and media to form, of part to whole, and of the ongoing progression of dramatic construction. Thus pantomimic work is an important aid in the development of the theatrical sense.

Goal I: Observation powers.

The student will understand the importance of observation. He will make a conscious effort to increase his sensitivity to his physical environment and sharpen his sense perceptions.

Objective I: In class, the student will exercise his sense perceptions

by group participation in a series of exercises in sense deprivation.

A. Blind

B. Deaf

C. Dumb 100

Objective II: In class, the student will demonstrate sensual sensitivity by reacting strongly to sensual stimuli both real and imagined, both in group and in individual exercises.

A. Odors

B. Tastes

C. Temperatures

D. Sounds

E. Sights 90

Objective III: The student will demonstrate his ability to use sense memory for the re-creation of a sensory experience. On the lawn outside of class, he will pretend to awaken in a strange world (this one) for the first time, seeing, hearing, smelling, touching people and objects for the first time. Immediately after, in the theatre, in pantomime, he will re-create this experience.

Criteria: 50% fidelity in

observable behavior 50

NOTE: In all of the following, the student will attempt to introduce "dramatic form."

Goal II: The student will be able to create the illusion of physical objects,

<u>characters and environment in pantomime.</u>

Objective I: In class, the student will demonstrate the physical qualities of objects in group exercises directed by the instructor. The criteria will be the illusion of observable weight, size, shape, texture of identifiable objects. 80

Objective II: In a 5-minute exercise in class, the student will test and stretch his sensory and muscular memory by handling and using two real objects and then re-creating the experience with <u>minute exactitude</u> in pantomime.

Criteria: 90% accuracy 50

Objective III: Outside of class, the student will prepare a one-minute pantomime, to be performed in class, in which he handles and uses an identifiable object, communicating its identity, function and physical qualities with 90% accuracy. 75

Objective IV: Outside of class, the student will prepare a 2-minute improvisation to be performed in class, in which he demonstrates the ability to create the illusion of a specific environment with 90% accuracy. The improvisation will communicate:

A. Location of three objects

B. Sensorially perceived conditions of area

C. Attitude toward area 70

Objective V: Outside of class, the student will prepare a 2-minute improvisation to be performed in class, in which he demonstrates

the ability to create the illusion of a specific character engaged in a specific activity, with 80% accuracy. The improvisation will communicate:

A. Age

B. Weight

C. Mannerisms

D. Emotional tone

E. Attitude toward activity 70

Objective VI: In class, the student will demonstrate a mastery of the dramatic form of pantomime in individual performance by originating a 3-minute pantomime based on a characterization, situation or place. Preparation outside of class. 100% accuracy. Pantomime to contain:

A. Introduction

B. Inciting incident

C. Body, intensifying conflict

D. Crisis/climax

E. Conclusion 80

Goal III: Two students will work cooperatively to create an illusion in pantomime.

Objective I: Outside of class, the student and his partner will prepare a 2-minute pantomime to be performed in class, in which A will perform the action of a mechanical object and B will "operate" the

mechanical object. Criteria will include dramatic form and complete illusion at 85% accuracy. 80

Objective II: Outside of class, the student and a partner will originate a 3-minute pantomime to be performed in class, in which they manipulate a large "thing." The student will demonstrate a mastery of dramatic form.

Criteria: 50% accuracy 50

Objective III: The student will demonstrate a mastery of "dramatic form of pantomime" in an original improvisation prepared outside of class for class performance, based on a situation, with a partner. Pantomime to contain the following:

A. Introduction

B. Incident causing conflict

C. Body, intensifying conflict

D. Crisis/Climax

E. Conclusion

Criteria: 100% accuracy 90

Goal IV: The student will understand how to relate and be sensitive to the total situation in ensemble pantomime.

Objective I: The student will demonstrate his ability to relate sensitively and perceptively in an ensemble pantomime in class. A student will begin an activity requiring the help of several people to complete. As they see the opportunity and the need, five to seven

students will join the activity.

Criteria: Clarity of Action

Harmony of Action

Ensemble Cooperation

85% accuracy 100

Objective II: The student will demonstrate his ability to function harmoniously and uniquely in ensemble, making an original contribution to the group and super-objective of the ensemble.

Example:

Given a super-objective of a "fantastic" machine, a student will go on stage and become an expressive, moving part of the machine. As soon as a student sees an opportunity to contribute to the super-objective of the machine, he will join it. Total: 7 to 10 students.

At a signal from the instructor, the machine will speed up to a climactic speed, then slowly die.

Criteria: Performance 100

Objective III: The student will demonstrate dramatic instinct and sensual awareness and perception in a large group. A student will assume a character, go on stage. As they feel moved, other students in character will join him. The 4th student will initiate an inciting incident. Acting in character, other students will react to bring the pantomime to a crisis/climax and conclusion.

Criteria: Emergence of dramatic form

Ensemble Playing
70% accuracy 50

UNIT VI

DEVELOPING THE SCENE

Statement of Major Concepts:

The goal of Unit II was to show the student the intellectual and rational approach to the performance and preparation of a particular scene. However, in an art form it is necessary to engage and stimulate the unconscious levels of awareness. The student will have worked out the logistics and practical approaches to the problem in Unit II. This unit then will serve to work out the intuitive problems and bring the actor to a deeper understanding of the scene so that he may go beyond his performance level in Unit II. This may be accomplished by breaking down the previous unity and synthesis of the scene. By challenging with opposites, playing with and against the separate factors, influencing the form of the scene, we can add intuitive associations and eliminate non-essentials and re-synthesize.

Goal I: Stimulation of the students unconscious.

The student will stimulate his unconscious by experimenting with the various elements of his scene, emphasizing, challenging and distorting.

Unless otherwise stated, the criteria of all of the following is performance of the task with concentration. All required objectives are to be prepared outside of class for performance in class.

Objective I: The student will demonstrate his understanding of the super-objective by improvising a similar scene based on a similar conflict with different characters. 100

Objective II: The student will demonstrate his understanding of his character by improvising a different situation with the same characters. 100

Objective III: The student will challenge his characterization by exchanging characteristics with his partner:

A. By doing his dialogue in the other character

B. By exchanging roles 100

Objective IV: The student will play against the genre by playing a serious drama as a comedy and a comedy as serious drama. 100

Objective V: The student will challenge the style by playing a stylized scene realistically and a realistic scene stylistically. 100

Objective VI: The student will demonstrate ability to detach himself by rehearsing the scene using the third person in the manner of Bertolt Brecht. 100

Objective VII: The student will demonstrate his ability to remove affectations from his interpretation by rehearsing in a:

A. Matter-of-fact, flat style

B. Underplayed, intimate style with continual eye contact 100

Goal II: The student will add theatrical and intuitive associations.

Criteria is performance of the task with concentration, with outside preparation for in class performance.

Objective I: The student will abstract and exaggerate the theatrical-musical elements of the scene by singing the dialogue. 100

Objective II: The student will abstract and exaggerate the rhythmic elements of the scene in an interpretive dance version in mask. 100

Goal III: The student will become aware of the effects of time and tempo.

Criteria is performance of the task with concentration, with outside preparation for in class performance.

Objective I: The student will demonstrate his understanding of the effect of timing on mood by performing the scene with mood music accompaniment. The student will choose the recording. 100

Objective II: The student will rehearse the scene, alternating the pace to a metronome accompaniment played at different speeds by the instructor. 100

Objective III: The student will deliberately:

A. Maintain an unvarying, monotonous, hypnotic rhythm in his scene;

B. Force a jerky, extremely varied, incongruous rhythm on the scene.

Goal IV: The student will re-synthesize.

Objective I: The student will write a 300 word essay outlining his new objectives and projections for the scene. Essay will include self-imposed criteria of performance evaluation. 100

Objective II: In class, under performance conditions, the student will demonstrate his ability to achieve his self-imposed objectives with 80% accuracy. 80